

## IN THE REALM OF MUSIC

Feodor Chaliapin, Russian Bass, Appears at Manhattan Under Vocal Difficulties.

By Frank H. Warren.

Feodor Chaliapin, the famed Russian bass, one of the leading figures of the present operatic world, gave his recital from last Sunday in the Manhattan Opera House last evening before an audience of capacity size. All was not well with the Russian. He had not entirely recovered from his cold and wished to delay his appearance until a more propitious moment, but left no discretion to the audience. If there was any further postponement, Chaliapin proceeded. He was poorly received, in spite of the vociferous acclamations of the audience to make any effort to him, and his vocal distress was little as evident. Indeed, the rampant audience abated when its hero, after the first group of songs by Chaliapin, once off stage, but on the platform. Here Miss Pavlova, who occupied a stage box, saved the situation. Her entreaties and explanations quieted the singer, and he eventually finished the programme, but no voice at the end was failing him. He pointed to his throat as if seeking indulgence and the audience understood.

But, with that crowd of enthusiastic admirers, mainly fellow countrymen, the great basso might have merely spoken the language of salvation. His voice was soon heard again in the Wagnerrath art. The audience was delighted with the contributions of the younger amateur composers, students of singing friends and members of the growing Wagnerrath spelling club. Songs in Italian, German, French and English were presented by the artists, each of them in some measure, flashing the spotlight on some remarkable display of vocal technique or musical ability. In so far as time production management and intelligent singing are concerned,

Mr. Wagnerrath appears to be a canary for the class flutist. Not a spark of something is wanting. With his sensing how it could be done, one at Mr. Wagnerrath's performances, finds one's self wishing that matters could not quite set and so precise that a magnetic hand of native poise would bridge the margin of difficulties. However, when pinching the entire assemblage stays to the end, and, in addition, demands such "Werry" favorites as "The Man in Khakhi," "Dinner" and others, it would appear that the wish is irrelevant.

George Behmher, tenor, was heard to recite in the National Theatre. Mr. Behmher's voice is of light, agreeable texture and has been heard before. He sings understandingly and with excellent diction in various languages. A cycle of songs from the Chinese by Dr. Fu provides a novelty. They are entertaining if not startlingly original. Mr. Behmher, on the other hand, has probably grown a little careless with his enunciation. For example, in such phrase as "ye' er ago," "below the moon," etc., the sentence "Flanders were vain," Mr. Behmher altered the words together in simple but needless fashion.

Francis Rogers, another baritone, an old friend to the ensemble, sang in Town Hall. He had a lengthy programme of songs of the sort Mr. Rogers knows best how to sing. Without the evident tone he once possessed Mr. Rogers is still the stylist.

Walter Damrosch delivered his full explanatory recital on Wagner's *Nibelungen* Trilogy in Aeolian Hall in the afternoon. His audience

equaled in size his former gatherings and all enjoyed and assimilated his interpretation of "Sigfried."

In the evening at the Hippodrome Edwin Franko Goldman's band gave an indoor concert. Mr. Goldman plays some of his own pieces and the solos were Melba McCleary, soprano; Carter Rosenblatt and Ernst Williams, concert expert. The audience was of ample size.

While our own Metropolitan songbirds start on their winter's flight to-night, it may be of interest to record that Chicago's collection will also take place to-night. Miss Pavlova distinguished her artist diploma tally through the week. Her opening bill to-night is "Samson et Delila," with Marlene and Mme. D'Alvarez; Tuesday, "Tosca," with Cavalleri and Patti; Wednesday, "Madame Butterfly," with Edith Mason and Edward Johnson; Thursday, Miss Garden's personal "Madame Butterfly," "Aida," with Ross, Patti and Patti; evening, "Joubert le! Notre Dame," Miss Garden and Dufranne.

Mr. Chaliapin will be heard again when the Russian's tour is over.

Mr. Wagnerrath's annual fall festival, given in Carnegie Hall, attracted the usual large portion of the baritone's followers, who approved of and applauded the various familiar numbers of the Wagnerrath art. The audience was seated with a mixture of students of the younger amateur composers, students of singing friends and members of the growing Wagnerrath spelling club. Songs in Italian, German, French and English were presented by the artists, each of them in some measure, flashing the spotlight on some remarkable display of vocal technique or musical ability.

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This annual social function of the firemen's musical organization is the only source of revenue the bandmen have to supply the organization with musical instruments. The bands' splendid march music was heard at such notable events as the receptions to Marshal Foch, Gen. Diaz, Gen. Pershing, Cardinal Mercier, King Albert of Belgium, the Prince of Wales and others, including President Wilson and the hundreds of soldiers at the various hospitals in and about the metropolitan district of New York.

Lieut. Joseph D'Azevedo of Engine Company 78 is President of the New York Fire Department Band. The drum major is Engineer John Schubert of Engine Company 56.

Deputy Chief of Department Joseph Crawley is the executive officer in charge of all band activities.

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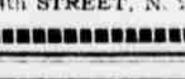
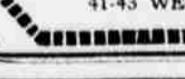
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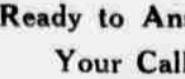
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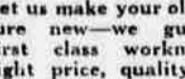
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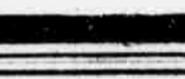
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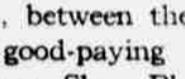
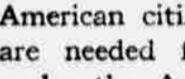
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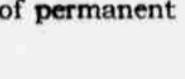
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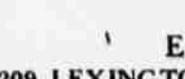
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